

THE WORLD OF ENTERTAINMENT ON FILM AND VIDEO

Absurd

5

80p

NOV 1988

INSIDE: BARBARA STEELE...GEORGE ZUCCO...
VINCENT PRICE AS "DOCTOR Q"... "PARANORMAL"

STARE
INTO
THESE
EYES

YOU WILL BE
LEAD TO MAN
...BUT
ALIVE IN
DEATH!

MASTIFF BLOOD & CLAY
**BLACK
SUNDAY**

the most frightening horror
picture you have ever seen!

PLEASE NOTE

The picture of Black Sunday
is not shown in the same way
as other new 16 years of age

...BARBARA STEELE JOHN RICHARDSON
ING GARRANI ANDREA CHECCHI

A CHALLENGE FOR PRODUCTION. SHOW IN HARD COPY. AN AMERICAN INTERNATIONAL PICTURE

ABSURD

THE
WORLD
OF
EXPLOITATION
ON
FILM
&
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INTERVIEW

There are many reasons for the "late" arrival of this issue of "Absurd". The postal strike started it, made it seem rather pointless in sending out #5 a week after most people had got #4. The main reason though has been one of health. My health. At the moment it's so bad when I'm taking so many pills (cough when I move, pills for blood-pressure, heartburn, pain, diarrhoea) the regular that I can sleep in without my having to look it up! I've been into hospital for 'observatien', which is enough to get you of watching "Gass". "X-ray" was for life I watched nearly every nurse for signs of parasites. The only one I wasn't watching sneezed up and gave me an acne. Now there's something that I wouldn't even wish on Jerry Whitehouse! or indeed thoughts though... Fortunately, I was rescued - even for the day - from watching the world premiere of "Up your Ass!". To the darkest depths of the interior I asked the doc to make me a copy of the video. I know a few tricks I could sell it to, but before you all write in to be refused The speaker (you intended) was that they didn't find anything nasty. It seems I'm suffering from stress. Too much pressure, so all you writers that have written rotten things about "Absurd". Well I hope you're drying little tears of remorse. It now appears that I have to do a Linda Lovelace impersonation, as they film my guts from the top and the Rice Barlett say "Wewewewew!" The worst of it is that time I was in the nurses told me that they use the same tape! Anyway, on to brighter scenes... This issue for example. I hope there's some thing for everyone in here. Even though it's turned out a vastly different #5, than I'd planned it's got more (less more) #5's stuff than originally meant, there doesn't seem to be a 'balance' between the old & the new, too late to do anything this time. Let me know what you think. Thanks for all the letters of support, it's good to know that people enjoy reading this stuff.

The latest "Absurd" #55 has in interview with one of my all-time heroes, 'Screaming' Lord Sutch. 'He ranks up there with 'Fingers' 'Lee and 'Lobby' 'Lobby' Pickett. I saw SLD at the 'Suds' club here in Rochdale, way back in 1966 (could've been '65 - he orders you know), the place was packed-Patch sang his complete repertoire, which was all the more powerful as the club was only two ordinary lounge sofas knocked together (Two of the Rolling Stones turned up one week, then one took and vanished). A message to the owners of the 'Suds'. You remember the stuffed giraffe that Lord 'S' used to 'guard' the entrance? Well, I was one of the yobs who sold it (for £10 to a bloke who was too drunk to read any different). Confession is good - for the soul.

To those of you who've never heard of Lord Sutch, he made records such as "Till the Following Night(1)", "Let the Ripper(193)", Monster in Black Tight(193) (a take-off of "Woman in Black Jeans") I's a Nag for You Baby(193), She's Fallin in Love With the Monster Inside), Dracula's Daughter(194), Black & Peaky(193), all classics, who else? Lord Sutch could make "hair" rhyme with "cass" - "ery".

Don't you think that they'd see 'the Invisible Man' but right by now? You remember the scene right at the end of the 1933 film, where Claude Rains runs off into the snow, naked and invisible... and his footprints are everywhere? Well, the secret 'Cedbury Do-or' ad repeats the scene, when the invisible man leaps along the couch - yep! Those prints again, will they ever be... right?

"Absurd" isn't it?

My thanks this issue go to

Max Della Hara-for the cover logo
Paul Ke-very-for the 'editorial' lore
Bob, Ken Miller & Phil Goddard-for the contributions. The address is the 444 12, Union Rd, Burnstead, Rochdale, Lancs. OL11 6QA. The next issue will be out on December 1981. It'll have to be, I've elected a couple of eds(1981) boy's & real-Eric Macrae-cube 1976!

The 1988 movie graduate of the New Orleans School (including John Collins), Barbara Steele must have been a great disappointment to all the bloody scenes. After appearances in five of Rank's films, Ms Steele made her way to the US with 10th Century Fox buying up her mass contract. We have a Hollywood out-of-control strike to thank, otherwise we may only have seen Barbara as the de-sexed and mutilated second female lead in beach movies & Presley vehicles lucky us, as I said, the actor's strike came along & Fox let her out of their sight and into the wet dreams of thousands of Horror Film Fans like Ms Steele, looking for any kind of film work, took off for Italy, the rest as they say, is history.

The first, and still the best, of her horror movies, came in "Le Maschere Del Vampiro" (1960), which is now, rightly, considered a classic of the genre. It features a very rare vampire, one who was importantly its enigma, banned by the censors, it finally gained a release in the UK, in 1988, as "Revenge of The Vampires" on a double bill with the atrocious "Slings of Death". When Steele appears in a double role, as the evil Ana and the innocent Katia, I fear she was to repeat later. This contains one of the best "Vampire resurrection" sequences in modern cinema. Ana's body reassembles after blood is spilled on her coffin, we are treated to a glorious vision of Steele with hair where the nails have been, before the film becomes weird again.



BLACK SUNDAY



BLACK SUNDAY

"Le Maschere" was surprisingly appeared on BBC recently as "The Mask of Satan", wonderful to watch this film in a semi-pristine condition. The character's names vary from print to print, dependent upon which table you see the film under. Andrea Checchi's 'Kruvajan', becomes 'Dr Thoma' 'Jawitch' is 'Jawitch' in one version, & strongest of all John Richardson's 'Andrej' translates into 'Gardach'. Whatever version you manage to track down, if you never see another Barbara Steele (or Maria Bava) film - see this! In the wonderful tradition of true exploitation, the film's British distributors, Border Films painted in "Besser" type fangs on a couple of the stills, which is O.K., except one of the stills they painted them on was of the innocent 'Katia' character. (When one of the 'monster' says at the end, I forget which one, reproduced the "Revenge of the Vampires" poster, they added the same catface fangs to the Arturo Roasio character.)

from the detailed plot of "La Montera" to the almost no-plot of "The Pit and the Pendulum," but then who cares about plot when there's the stuporous feat of a typical American-International Picture? In keeping the plot skeletal AIP padded out the film with their usual parables. With all the evil and malignance of Poe's story to work on, with Vincent Price loving every moment of his role, and of course Barbara Steele as Price's unfaithful wife, riding from the coffin to head Price's testicles and finally over the edge into withering sadness, then screaming, terrified, as she's locked in the Iron Maiden at the Film's end. With all these working for him, Roger Corman could hardly fail. This, to me anyway, is Corman's peak as a director. He succeeds in making the walls look chilling, and is also one of the few directors to keep the heavy Vincent in check. John Kerr is the only member of the (very small) cast to give a less than excellent performance, he comes across as very wooden & stilted in his role as Francis.

Learning from the great William Castle, AIP promised, in their ads "400,000 if you die of fright! The first person who dies of fright while seeing this film is insured for 400,000."If you're the 2nd person to die, don't call us, we'll call you.

Francis Barrow (FRANK WARR) journeys to Spain to learn more of the death of his only son, Nicholas (NICHOLAS COLEMAN). He is met at the gate of the Castle of Aragon by Catherine (CATHERINE LEE), sister of Nicholas. Madame (VIVIANE PELLER) arrives.

Nicholas arrives and tells Francis that his sister died from a blood disease and took this to the burial room where the statue is located in the wall. Francis means something more than this, but the story of Nicholas to his sister, while having some interest, by strange coincidence is identical to the film.

When Dr. Loom (ANTHONY CARLOSINI) a kindly friend and Nicholas's physician arrives, Francis questions him, learning that Nicholas died of leprosy. Nicholas protests that he only wanted to know Francis the details. This shows us the terrible character how Nicholas' father, Nicholas, provided the real end of the tragedy. Nicholas tells how Elizabeth married him for the plot, but that gradually understanding could not save her. She was found dead in the bed in the chamber, from which there was whispering "Nicholas" in the night.

Loom, Catherine tells Francis of Nicholas' childhood. He had been forbidden the library, the house, the garden, but had spent hours and secretly witnessed the growth of the garden and the life, by accident, at the house of the father.

That night, the household is awakened by the sound of the harp, which only Elizabeth could play. Nicholas found in the room, with the harp, thinking a dog especially trained with Elizabeth. The dogs grow from a skeleton and play him to his, they disappear. Catherine and Francis stay in the room with the harp, the film that Nicholas has been denied after suffering the same fate that killed his mother.

As knowledge, Dr. Loom, Francis and Catherine have words of destruction, revealing from Elizabeth's tale. They leave Francis and Nicholas, coming out of the house, taking the door and the door to the chamber they find, Francis finds a passage leading from Nicholas' room to Elizabeth's and across Nicholas' room, leading to the entrance of the garden. Nicholas is terrified at the edge of having unconsciously done what he thought, and Loom suggests that the only way to save the mother is to restore Elizabeth's body. The statue is made a carved statue, but not that of Elizabeth. Nicholas' mind, at this point, is beginning to melt and he attempts suicide.

That night, Nicholas is awakened by a woman's voice calling his name, and he follows the sound through the night garden. The statue draws him to the burial room where the real Elizabeth rises from the ground and takes him to the garden chamber. Dr. Loom enters and Nicholas has his last meeting with her. She tells him that she is dead and that he is dead, but he is not dead with her. Nicholas is dead and goes to the garden.

Nicholas, now completely aware, returns to his father's library and proceeds to destroy the William's wife and her lover as his father did, in the struggle. Dr. Loom tells him that in the pendulum pit, Francis enters the chamber and Nicholas takes him to the table and puts the mechanical pendulum, in motion. Catherine and the father, Madame (VIVIANE PELLER), MADAM, MADAM, are Francis has put in there, and she is struggling. Nicholas is pushed into the pit, and then, the real Elizabeth is left to die, locked in an iron box, condemned to the victim.





Above Joe's people have some strange ideas? I can understand the French Video Far "I L'anghi Capelli Della Morte" using the "La Maschera Del Demo" poster, but why negative it?

"Quisque Tocco Per Un Medico" (1985). Among the dozen films or so you could name that benefit from not showing their monster ("The Ravishing" for one) you wouldn't find this. It's like viewing an 80's Italian Zombi splo, but without the zombies.

Albert Ravada, a young lawyer, arrives at the villa of Dr. Hauff, summoned to read his will. Met by Hauff's wife, Cleo, and daughter Corinne, Ravada is told that Hauff has been dead for a year. He finds out that the Doctor also debbed in the occult, by playing a handy tape recorder he finds lying around, this same tape also goes on to play the wonderful little ditty "Pure water can save you", repeated again & again throughout the film. Corinne tells him that the villa is built over a sodden evil hospital for plague victims, any of whom are buried in the grounds. After a couple of deaths by plague victims we are shown, as a flashback, that the doctor was murdered by his wife, three friends and his hunchbacked servant. So he dies the doctor curse his killers, invoking the plague victims to rise from their tombs to avenge him.

The next death is to say the least, an imaginative one. A paralytic in a wheelchair wedges a sword in a bureau drawer, wheels to the other side of the room, and, gathering speed, seizes himself on the sword... A decapitated head, all we are shown of the "Terror-Creatures", drags the wheelchair back and in a totally unexpected shot, the man's intestines spill out.

In another of the films more imagination suggests, the covered hands of some of the plague victims (they're



kept, handily (ouch), in glass cases in the villa), are seen to writh & twitch. Cleo and her lover Morgan, are the next victims. It seems that the worst touch of the plague victims causes the touched one to break out in streaks of make-up on their cheeks and run around screaming, before expiring curling. Luckily? Corinne remembers the old rhyme is time to save both herself and Albert... We remember it as well, don't we children, we should, it's been played forty times in the last hour. Altogether now... "Remember pure water, pure water can save you"... Corinne sings as the still unseen Terror-Creatures rise from their graves only to melt in the heavy thunderstorm that our two lovers walk off in to. Imagine if they'd wait that last year, the acid rain would've melted the lavae and the zombies. This is enlivened by another couple of feebler faces in Walter Brandi's Luciano Pagliani, and although a slow moving piece, it still watches to ignore all Berlusconi's protestations about never appear-

Two above is from "Quisque Tocco Per Un Medico", as are these two bits of, & below.



A SURE-FIRE BOX-OFFICE SUCCESS

Back stills on this page from "Ameski"
Left: Stieck with Rick Battaglia, back
from the grave
Below (after synopsis): Stieck & "Pete"
also showed up by wearing Paul Mallory

Small Commercial Properties
 Commercial properties are sold through the same channels as residential properties. The difference is that commercial properties are sold to other businesses or organizations. The same rules of disclosure apply, but the buyer is typically a business or organization, not an individual. The seller must disclose all material facts about the property, including any liens, taxes, and other financial obligations. The buyer should also conduct a thorough inspection of the property and consult with a professional advisor, such as a lawyer or accountant, before making a purchase decision.



REARL FILMS present

REVENGE OF THE BLOOD BEAST

SM-X



EASTMAN COLOR
SCOPE

BARBARA
STEELE

JOHN
KARLSEN

Directed by RICHARD ROBERTS

has been
planned,
and Van
Selsing
was in
only too
eager to
prove, by
suspense,
Phillip, that
his heritage
has not been
wasted on him.
Eventually,
after horrors
dylan slayed
the witch is
destroyed, and
Vandora is re-
turned to her
former self as
Phillip's loving
wife. At least
this is what seems
to have happened,
but in Transylvania
one can never be
absolutely sure the
righteousness will
finally prevail!

REARL FILMS

REVENGE OF THE BLOOD BEAST



BARBARA STEELE
JOHN KARLSEN

REVENGE OF THE BLOOD BEAST

Eastman Color

REARL FILMS

REVENGE OF THE BLOOD BEAST

BARBARA STEELE
JOHN KARLSEN

BARBARA
STEELE

... THE CURSE OF DOOM IN ...

REVENGE OF THE BLOOD BEAST



WHAT
OBSCURE
PLAYER
OR HUMAN
SACRIFICE
can SATISFY
THE
DEVIL-GOD?

**BORIS KARLOFF
CHRISTOPHER LEE**

with
**CRIMSON
QUEST**

MARK EDEN BARBARA STEELE MICHAEL GOUGH
MICHAEL WETHERILL RUPERT DAVIES



"I'll never," says Steele at the end of "La Sorcella", "but it was the end of an era. Her next film was a total disappointment. Announced as "Dress in a Witch House", with Karloff, Lee, Gough, Rupert Davies & Steele, it was released eventually as "Curse of the Crimson Altar" (1968). It was filled at "Briandylas" in Stan more, Hiddies, the over-look boss of Gilbert (of Gilbert & Sullivan fame). I just thought you might like to know.

Steele & Lee share the odd role between them, Lee as J D Harley, the executioner of Steele as the witch Levinga. Plenty of whipping naked flesh as green faced Barbara supervises the dress. A terrible film, all the cast are wasted, most particularly Michael Gough. After appearing in a TV serie of only marginal interest to us ("Bonaparte With a Stranger") Steele was next seen in "Caged Heat" (1974) as a woman who is raped, tortured, and killed. In the same year Steele was seen in a dress sequence in which she dances for the warden in black tights. Apart from this sequence the film is the usual women-in-jail dress, you know-rap, violence, riots, murder, just all the usual ingredients. "The Parents' Wardens" (1974) was almost back to vintage Steele in her bath scene we see a definite draw between her legs, we know it's her something really Barbara's glass breasts.



LEFT: What a double bill! Steele was in

BEING TERRIFIED IS JUST THE BEGINNING!



SHIVERS

Starring PAUL HAMPTON JOE SILVER LYNN LOWERY and BARBARA STEELE



...but had some serious "appearances" ("I Never Promised You a Rose Garden" (1973) & "Space Match Monsters" (1978)). Steele appeared in New World's best sale to date "Piranha" (1978) starring with Bradford Dillman, Buck Muller and 16 rubber piranhas. The cast got the fish carry the film. The piranhas are bred by the US for use in Vietnam's rivers... needless to say, they escape. The star of the show for me was the suspect that got loose in McGarthy's laboratory at the end of the film, Barbara Steele. Besides us I feel "There's nothing left to fear", she was almost right. "Silent Screen" (1979) was a throwback to the days of Mr. Castle's "Roadside Along for the ride with Barbara were Cameron Mitchell, Yvonne De Carlo and Avery Schreiber.

Reunited Mrs. Engels and her neurotic or Mason rent room in their cliff-top mansion to students Jack & Doris, who pair off for an evening out with new arrivals Scotty & Peter. Scotty & Jack are actually attracted, but Doris is irritated by the drunken boorish Peter and leaves him on the beach... where he is later stabbed to death. Investigating the killing Lieutenant McGraw



learns of the existence of Mrs. Engels' daughter Victoria, who apparently 17 years ago was years previously. While still away to Scotty & Jack making love Doris is stabbed by Victoria, who in fact lives in a secret room when Scotty discovers this she is attacked by Victoria. Mrs. Engels & Mason restrain her, and Mason takes Scotty up. In the final quarrel that ensues, it transpires that as a young girl, the orphan Victor a was driven and by the desertion of her lover, committed to a mental institution, and released after being lobotomized. When Mason learns from his father that her war-brother husband was not his father he shoots her then turns the gun on Victoria & himself. Recovering, Victor a slippers towards the helpless Scotty. She is saved by the arrival of Jack and the police. Good stuff, and as Victoria asks you wish for the end days. Mr. Steele will be 55 on December 19th.



STARE INTO
THESE EYES



- "LA MARCHESA DEL DEMONIO" (Italy 83)D Mario BAVA, (Ann/Kelley)
AKA "Black Sunday", "Mask of the Devil", "Mask of the Deceit", "Revenge of the Vampire", "House of Fright", "Le Masque Du Démon", "Mask of Satan", "Die Stunde Wenn Dämonen Kommt"
- "EIT AND THE PORTULAK" (USA 81)D Roger CORMAN, (Elizabeth Bernard Bedina)
AKA "Horrible Secret of Dr. Hichcock", "Terror of Dr. Hichcock", "Horrible Dr. Hichcock", "Naptes", "Naptes, the Secret of Dr. Hichcock", "Terrible Secret of Dr. Hichcock"
- "LO SPECTRO" (Italy 83)D Riccardo FRIDA (Margareta)
AKA "La Spectra de Dr. Hichcock", "Spectre", "Spectre of Dr. Hichcock", "Ghost"
- "LA DEDDA MACABRE" (Italy/France 83)D Antonio Margherita (Elizabeth Blackwood)
AKA "Dance Macabre", "Terror", "Terror", "La Langhe Noite Del Terror", "Long Night of Terror", "Castle of Blood", "Taste of Terror", "Coffins of Terror", "Castle of Terror", "Danceless in Death"
- "I MANIACI" (Italy 83) D-Lucia FULCI (!)
AKA "Festace"
- "I LUPONI CORNILLI DELLA MORTE" (Italy/France 84)D Antonio Margherita (Mary)
AKA "La Serpente Mordere", "Long Hair of Death"
- "CINQUE TOMBE PER UN MEDIO" (Italy 83)D Massimo PUPILLO (Clem Hauff)
AKA "Five Graves for a Medium", "Terror-Creatures From the Grave", "Creatures of the Living Dead"
- "AMANTI D'OLTRATOMBA" (Italy 83)D Mario CAIANO (Daniel/Jenny)
AKA "Lovers Beyond the Tomb", "Dreases", "Organs", "Dulfe Taste", "Night of the Doomed", "From the Grave", "Faceless Monster", "Nightmare Castle", "Night of the Damned"
- "UN ANGELO PER SATANA" (Italy 83)D/Cesille MASTROCIINQUE, (Barbara)
AKA "An Angel For Satan"
- "LA COMPLE DI SATANA" (Italy 83)D-Michael REEVES, (Veronica)
AKA "Sister of Satan", "Revenge of the Blood Beast", "She-Beast", "Satan's Sister"
- "CURSE OF THE CRIMSON ALTAR" (USA 84)D-Vernon SMITH (Levinne)
AKA "Reincarnation", "Crimson Cult", "Crimson Altar", "Dreams in a Witch House", "Spirit of the Dead"
- "DANCE WITH A VAMPIRE" (USA 74)D-Jonathan DEMME (McQueen),
AKA "Dance With a Vampire"
- "THE FANTASTIC MIMICRY" (Canada 74)D David Cronenberg (Betty)
AKA "Shivers", "They Came From Within"
- "PIRANHA" (USA 76)D Joe Dante (Dr. Wonders),
AKA "Piranha"
- "SILENT SCREAM" (USA 79)D-Georg HUNT (Victoria Regain).

VINCENT PRICE as DOCTOR GOLDFOOT

Get in on this fantastic plot to control
the World's wealth... put your financial
future in the evil grasping hands of
.....Dr. "G" and the BIKINI MACHINE
It turns out bouncing
broads, beautiful babes
and bundles
and bundles
of BOOIE!

THIS IS A
BIKINI MACHINE



AMERICAN
INTERNATIONAL

Dr.
G

AND THE

BIKINI
MACHINE

IN PANAVISION AND

PATHECOLOR

From ANGLO AMALGAMATED released through WARNER BROS. DISTRIBUTORS LTD.

WOLFE THROG GREGG ULLMAN... ROSEN KAUFMAN... GALT PARTFORD... ZWILLER... NICHOLSON... ARROFF... LITNER... DARRIN



Imagine the Doctor "Prison" film without the blood-and you've got the general feel of Peixe's Goldfoot film. The first one started out as plain "Dr Goldfoot", became "Dr Goldfoot and the Sex Machine", which was thought too 'risque', so that was changed to "Dr Goldfoot and the Girl Machine", soon changed to it's American release title of "DOCTOR GOLDFOOT AND THE BIKINI MACHINE". Someone at AIP worried in case there was an actual Dr Goldfoot in Britain, had a soviet-oid type brainwave and changed the title to "PROFESSOR Goldfoot and the Bikini Machine", just prior to release a further thought struck Peixe, 'supposing there's a Prof called Goldfoot'. The British release title became "Doctor G and the Bikini Machine".



Filming started on 19th July 1965, on what was described as a "Sensitar Adventure Comedy". Peixe, as Dr Goldfoot, has invented a machine that churns out women, physically perfect, robot/ women, which he plans to use to 'crap the world's twelve richest men, and thus rule the world(!)'. The machine men are depicted as playboy creek shipping magnate, Indian Rajah, South American plantation owner etc. The Robot/women speed forth are clad in gold-leaf bikinis, and passed down the machine's conveyor belt. The machine blinks its 1000 or so lights, gurgles fluid through tubes and bickers, flashes sparks & blue lights along wires, vibrates, hanks, hoots & groins before producing these 'perfect females'. The only failures are when Vincent's assistant tries his attempts only produce pimp, black-oid women, who are fed back into the machine to be "re-generated".



Goldfoot sends his dearest creation "Robot No Two", played by Susan Hart, to seduce the billionaire-playboy stereotype. She is bullet-proof, car-proof, & in aid probably sex-proof.

Frankie Avalon who thankfully isn't allowed to sing, arrives as agent 003, another standard 60's stereotype thing. The smiling secret-agent, which reached it's nadir with Dean Martin's atrocious 'Went Wild' series, and it's death with the at times painful Furry Maxwell Seart in the T.V. series "Get Seart". On-run on Channel 4 in the mid-60's, this had lost all it's humor in the twenty years since it's inception.)



AIP still had the old "Fit 4 the Ford-sue" torture act standing, so it's used to fine effect here Vincent uses it up even worse than usual as he loses over his wicket and the pendulum swings. The film winds down in its last 30 minutes or so, there's a simply a sequence of frenetic, speeded-up chase scenes, which tend to make you forget that the first hour had been quite proleptic. Annette Funicello & Harvey (Rich Rox Tipperlike) back, who appeared with Frankie Avalon in a beach movie every other Sunday, make fleeting guest appearances. Mustel still makes the first Dr. G, AIP announced that the sequel was to be "Professor Goldfoot for President", once again to star Price & Bart. This idea didn't last long AIP changed their mind, filming would now start in March 1966 as "Dr G and the 5 Bomb", the first of a series featuring Dr G as the World's capital cities (well Paris, Rome, Hong Kong, Manila & Moscow) - some though the plans never reached fruition. "Dr G" was the first film to cost AIP more than a million dollars, the sequel, when it was eventually made, was to cost a fraction of that amount. "Dr Goldfoot and the Girl Bombs" / "Le Spie Vengano Dal Saso Freddo", was a co-production between AIP and Italian International Film. Doctor Goldfoot builds bombs into his Robot Girls' navels, poised to explode near NATO General's, which is supposed to lead to a war between the Americans & the Soviets. Fabian takes over from Frankie Avalon

All the backing-sungel speech, he's not allowed to sing either, even though one of the songs "They just don't make 'em like her anymore" could've been written with him in mind. This is lowest common denominator stuff, saved from being a total loss by the presence of Price it also relies, even more heavily than "Mistral" on those left-field speeded-up sequences. Mario Bava the director, had already made some good films, and was to go on to make some more, this, luckily, was just a slight hiccup on the way. "The Amazing Dr G", a co-production between Italy & Spain, had nothing to do with the series, its Italian title "due Matrone contro Goldfinger", gives away both its origin & plot.

"DR. GOLDFOOT AND THE GIRL BOMBS"

(1965) USA AIP/65 mins

Prod J H Nicholas, & E Arkoff

Dir Vincent Price

Stylar Edward Wilson, Robert Kaufman

Story James Harford

CAST

Dr Goldfoot Vincent Price

Craig Gable Frankie Avalon

Todd Armstrong Dwayne Hickman

Diane Lane Susan Ray

Jack Millener Jack Millener

Monopolia Cox Milton Frome

Robots Patti Chandler, Jan Watson,

China Lee, Laura Nicholson, Sally Ford

"DR. GOLDFOOT AND THE GIRL BOMBS"

(1966) USA/Italy AIP/117 mins

Prod Fulvio Lucisano

Dir Mario Bava

Stylar Louis A. Hayward, Robert Kaufman

Story James Harford

CAST

Dr Goldfoot Vincent Price

Bill Dexter Fabian

Annette Funicello Franco Franchi

Gianni Ingrassia



Ever eager to try something different, I thought this Zucco piece would look a lot more profitable than my usual stuff. So you can follow the proper bot, it'll be his title, date of production, director, short session of film story/Zucco part. To begin, Zucco was born in Manchester on 11th January 1906 and died in Hollywood on 28th May 1960. He had a daughter (Frances Zucco), an actress who only survived her father by two years.)

"MAN WHO COULD MOVE MOUNTAINS" (1936)Dir Oliver Morosini. A "old Young" as the shop assistant given a power to move things by one of three bored "gods" Zucco appeared as his father "Moody" as just a couple of scenes ("Gawson gets picky" ties again West folkbooks state that the "gods" put things to rights at the end, but if you've seen this, you'll know that Young wishes he was back in the pub, with everything as it was before he was given his power).

CHARLIE CHAN IN HONOLULU (1938)Dir H Bruce Webster. This was the first Sidney "older Chan" film Zucco appeared as "Doctor Cardigan", who keeps the brains of criminals alive, after they've been executed.



Zucco with her "Death Ray" in "Arrest Bulldog" (1938) with Joan Fenwick & Charles Reed.



Starts TODAY!

Charles LAUGHTON

The HUNCHBACK OF NOTRE DAME

**MARCELLE O'DAY
WILLIAM HENDRICK
THOMAS MITCHELL**

PARAMOUNT

"ARREST ME! LORD DUMFRIES" (1936) James
Cagney. Cagney as 'Bertie A'Person' steals a
death ray to murdering his inventor
(Lila Tuila "Arrest Dumfries")

"721 CAT AND THE CANNON" (1936) Billie
Hopper. One of my favorite ideas of
the '30's made several years before Bob
Hope began taking the piss out of Bing
Crosby. Cagney appears as Lawyer Crosby,
the first wonder v. this

"THE BURGUNDY OF NOTRE DAME" (1936) Or
Willa Heston. Laughton's classic
portrayal of Quasimodo with Cagney as
"the Prosecutor"



"THE MONSTER OF SHROUDS HOLLOW" (1936) Alvin
Karpis. Karpis "to be with the best of"
the three actors to play Moriarty. Cagney
once across an even sinister than Henry
'Queen in Green' DeSalle's this part was
better written than DeSalle's in 'Secret
Weapon' Moriarty was killed in all three
of his appearances with Rathbone as CP
He was simply reintroduced each time as
if nothing had happened

"THE MUMMY'S HAND" (1936) Christie Cyn
and



George Zucco hands over the task
guarding to his son George Zucco ('And
he's') By day the helpful courier of the
Cairo Museum, by night tending the Tanna
leaves to George Zucco is that & rolls
down the temple steps in this, but was to
reappear later with the explanation that
he had only been wounded





"HARRY OBER AND THE MISSING LINK" (1941) Dr. James Hagen Zucco as red-hair as Dr. Jekyll, in tale of a series of kidnappings at a private hospital.
"DR. SODAS' SECRET" (1941) Dr. George Zucco, a very marginal one, as doctor-dress about women (Joan Crawford) whose personality changes after she undergoes plastic surgery. Zucco as defense attorney was only on screen for five mins.
"DR. SODAS' SECRET" (1941) Dr. George Zucco in the title role transforms J. Carroll Nash into sympathetic apesman.

"HAPPY HOLIDAYS AND THE GIMMICK" (1941) Dr. J. Carroll Nash as Dr. J. Carroll Nash, a standard man who turns into a gorilla's shell.
"TAPPET RETURNS" (1941) Dr. Roy Del Ruth, Mylar the fastest of the three 'Tappet' films about the man & wife killed in a car crash, who come back to help solve crimes. Zucco appeared as Dr. Jekyll in this.

IMAGINE TRAVELING 3,000 MILES WITH MADELEINE. IT'S HARD WORK... AND I'VE GOT IT

IT'S FUNNER THAN ALL BOYS WERE PUT TOGETHER



BOB HOPE
 MADELEINE CARROLL
"MY FAVORITE BLONDE"
 Directed by Sidney Lanfield
 Screen Play by Ben Hecht and Louis Meltzer

"HAPPY HOLIDAYS AND THE GIMMICK" (1941) Dr. George Zucco as Dr. Lorenzo Casanova transforms Clara Strange into sympathetic apesman (Banned in CB until 1951).
"THE HAPPY HOLIDAYS" (1941) Dr. George Zucco wirelessly returns as 'Lorenzo' killed at the end of 'Happ' he's back here with not even a 'hate never touched as They must have been special 'making' 'believe' after appearing in his 40's at the end of 'Happ', he's in his 60's here.
"MY FAVORITE BLONDE" (1941) Dr. Sidney Lanfield, centered here because I like the film. Zucco as Dr. Hugo Strangely-Most scientific's Gale Sondergaard discovers himself. Bob Hope was originally better than Percy the Penguin, who steals the show.
"DEAD MEN WALK" (1941) Dr. Roy William Nash. Zucco plays Richard Stanley, another 'Happ'. He's master like Marjorie in 'Happ', the most patriotic of the 'Happ's'.
"THE HAPPY HOLIDAYS" (1941) Dr. James Hagen My Favorite Zucco film, a real free start to finish. George is Dr. Alfred Morris who gives David Bruce a whiff of nerve gas and turns him into a shambler zombie who says 'I'll be here'. Zucco gets a whiff of his own gas, & dies dying a body up.



AN ELECTRIC SHOCK OF HORROR... THE 1930s



"BLACK PANTER" (1943) Dir. Sam Newfield
Same director and much of the cast of
"Mad Panther" solve a murder mystery.
Zucco plays 'Acme Bradford'.
"THE MURDER OF DR. MARSH" (1943) Dir. Sam Newfield
Aided by the hunchbacked Solari (Bright
Tray), Elmer Clayton (Zucco without glasses)
tries to kill Dr. Harold Clayton
(Zucco with glasses).

"VOICE OF MYSTERY" (1944) Dir. Ryle
O'Rourke. Boris Karloff, contracts Rumb-
bacc J. Carroll. Watch to "arrange Pro"
Lemon (Zucco) as Karloff can take over
the carnival of horrors.

"THE MURDER OF DR. MARSH" (1944) Dir. Reginald
Leung. They're clever these Egyptians.
Zucco goes again as address the high
priest resurrected more than Cheney as
Marsha.

"VOODOO MAN" (1944) Dir. William Sawade.
Zucco as "Nicholas" peering on the vic-
tims to Carmelita & Lucan.

"SHADOWS IN THE NIGHT" (1944) Dir. Eugene
J. Ford. Another red-herring role, Zucco
plays "Frank Swift" the heroine's uncle
who was responsible for the deaths of
15 people with 4 medical experts 15
years before the film started.

"THE MURDER OF DR. MARSH" (1944) Dir. Perry Morris. At
last the two kings of "B" movie volu-
try got together Zucco & Amiel in an
early version! say no more.

"THE MURDER OF DR. MARSH" (1944) Dir. A.
Edward Rothman. Zucco plays stage
manager in murder mystery.

"THE PLAYING DEAD" (1944) Dir. Sam New-
field. George Zucco as Professor Andrew
Porter. Zucco trains Spook (Zucco) to
kill a witch & feather, "Dead Rat" of a





"TAMBLER AND THE HICKORYS" (1947) For Robert Florey. Back to playing a high priest (Palmer's) Zucco is in league with the false-god/pearl trader Eddie Tann who the last of the Molismiller ternans just for a change he wrestled an octopus last-sec of the usual creature. The storyline Angel Garcia, doubling for Molismiller in a high dive (a finished film), was killed when a wave washed him into the rocks. **"WHO KILLED 'DOC' MORRIS"** (1948) Dir. Howard Carr Another title role for Zucco he is given little chance to show as he



couple of years earlier had been where only Lugosi controlled but by edge-shaved. Just before the turn out is shot is (watch) it's Zucco **"DROWNED TO DEATH"** (1948) Dir. Christy Cabanne Lionel Atwill became to ill to film this, so Zucco took over as doctor Van De, with Bela Lugosi, and Angela Baskette. The film works in a score & is narrated by a woman's corpse.

"LUGOSI" (1949) Dir. Douglas Kirk Zucco as a detective was just as sinister as ever with Boris Karloff's title **"Parasol Colours"**

"MOSS MOSS" (1947) Dir. Gregory Ratoff Zucco appears as the Butler, Croston (no he didn't do it) with Vincent Price as a 'good' - or is detective



takes his own death in a 'short-story' explosion with a couple of black kids killed as 'die a day' what chance Zucco? (aka 'Assister' 'Goss' & 'Curley' and his Goss in the 'Eterned' 'Mention')

Zucco's last film appearance was as 'Egyptian Ambassador' in the open role **"David and Bathsheba"** (1951) As was pastor as high priest George Zucco remains one of the all-time best.

Still this goes Top 'Hav'ing Wonderful Crime Left 'Hared' with Lucille Ball

FRIGHT TO REPLY

Paul Kobern,
Blindford

Hi Ian

The only real fault I can find with 'Absurd' is the artwork for the title on the cover, but fear not, I've drawn you a new one, its not perfect, but I'm sure you'll agree its an improvement on the existing one...

Most of the fanzines around seem to be run by kids in their teens or 20's (from your editorial in issue 1 it seems that you are a bit over this, its good to see that its not just youngsters into this stuff).

I think you were a little unfair on Nigel Bartlett. His idea "Veevooch" was one of the first, when the UK Fanzine scene was just getting off the ground. He made a valid contribution. I'm sure you will agree his new line "New Virus" is a vast improvement though.

Best of luck Paul Kobern

Paul. Thanks for the logo. It was a hard choice to make between Bob's 2 years, so I decided to use Bob's on the cover. 2 years on the editorial and bit over my twenties? yep, I sure am. In last August I don't think I was unfair on Nigs, issue 2 made my thoughts clear. Besides I'm not adverse to nicking the odd ad-out or two myself. Yes, "BX" is a big improvement.

Philip Collins,
Leyton.

Dear Ian,

Thanks for the issue of 'Absurd' & your letter. I must admit to being a bit confused by the letter in a similar way. Ironically, as you were by Stefan Jaworsky's letter. First you say "appreciated the 'Bento Claws' crack." but then add "...any more you can keep?" So, to pun or not to pun that is the question. Still since it's me writing this letter what you receive is what you get. I'll pass quickly over issue 3 (how dare this see be so knowledgeable about so many films I've never even seen/seen that). We come to 24... Ah, now this is more like it - a letter from me. Actually its not the cracks that stop me getting invited to parties, its the bits that are still glued together. Since I'm after those 3 Hollywood Babylon books I'll come clean & admit it's actually me in drag in the first pic & the first thing in the morning in the other. Right, where's my prize then Council? Twelve kids? They remind me of the Groucho Marx story, stopped in the street by a man who was annoyed by Groucho's jokes about marriage, who said "I love my wife & I have 2 children to prove it"... Groucho replied "I love my

wife, but at least I take it out sometimes."

An extremely thin case could be made for including "Dr Strangelove" in 24 as Sterling Hayden plays a character called Jack B. Nipper. Sigh! You can scream as a sensible, intelligent sort of chap most of the time, and then you come out with a ridiculously sweeping statement like "98% of all silent films are today un-watchable". Are you really serious in dumping literally thousands of films to the waste ground? I agree to us who have been brought up with the "talkies" that the experience of watching a silent movie can be more what difficult. To be seen properly they should be seen as they were originally designed, at the cinema, with live musical accompaniment. Sample "Mousetrap", "Cabaret" by Celigars, anything of Eisenstein, "Big Parade", "Show People", "The Crowd", "Hurries", "The Last Laugh", "Passion of Joan of Arc", say Buster Keaton, and to mention Griffith, C B DeMille etc. To be able to tell a whole story with just words, wow! what an achievement. All the best Philip

Philip - Don't mind me, you keep on punning, it's an art form. The best I've seen recently was "Samba's". "Be played, be very played..." (crack). You're the closest yet to the Babylon books, try again. I'm afraid I'm not changing my opinion on silent, true you mention some great films, I could name fifty without trying, but for all the good films, there's 99 times bad. Strachan, as an example, didn't make films, he filmed books, page for page, there's a difference. The silents also had wonderful directors like Michael Curtiz, who ignored advice that he'd kill someone in the flood scene in "Nosk's Ark", carried on & killed 3 men, oh well, plenty more scenes where they came from. The end result just wasn't worth it. What about silent Shakespeare? (what a contradiction), didn't stop them making hundreds with no dialogue, try watching some Milton in "Hamlet" (1920) "Cinderella" was made 27 times as a silent, the only one worth watching stars Kraty Kat. I'll cell a hell there, I, like you, have great respect for what was done without dialogue, but "98% of all silent films are today unwatchable". I'll stick to that statement. Even Charlie Chaplin made gags creep

David Farrington,
Cambridge.

Art Tappan,
New Zealand.

Dear Dan,

Thanks for the latest issue. I really enjoyed it Good to see the extensive ripper coverage, particularly the 2nd part on ripper influenced movies, some nicely obscure films. I can't agree with the opinion on 'Pascarella's Box', but then I love Louise Brooks ! I also saw 'The Killing Glass' a good many years ago & remember enjoying it. But I fully agree about the excellent 'A Study in Terror'-very underrated There is also at least one more ripper seen, 'Savage Man Jack' by John Milson, it's not very good unless you happen to like Adult Rock. My favourite weird song has to be 'All the people I like are those that are dead' by Neil Young, good luck with the mine. I think you've managed to produce one of the most entertaining around How many do you roughly manage to coll for each issue ?

All the Best,

David

David/Thanks For the letter.I will then coll roughly

Alan Delaney,
Oxford

Dear Ian,

Thanks for "Aburd",and some of those Mexican movies really are! It has a good mix of stuff,& being a Hammer fan for 22 years now,it was good to see them covered. Have you thought about covering the Italian Bond rip-offs like "Superstitious", "Ginger Diebold", "Mr X", "Kriminal" quote "Kriminal is typical of Lombardi-made,with hack actors,sloppy editing,uneven lighting,poor-ly chosen & dull sets". Now that would be a filmography to fashion with. And how about an article on films? I may even do it myself.

Questions!

1. Has anybody out there ever heard of an Italian movie called 'The Secret-resses' ?
2. Who,what,why ??? "Ultima Grida Dalla Sereena" ??
3. Who,what,why?? "Pepe's Die Liebes-geheimnis"??

Thanks.

Alan.

Alan: Yes,the Italian rip-offs will be covered, eventually. I don't think I could improve on the film coverage as "Mass Express" #1,& the latest "magpie star"... but if you feel you can,I'll print it.I. No.2 One of these "Mondo" films,not worth looking at.I think this was released as "Savage Man,Savage Beast" over here, 3 ???

Dear Ian,

Enclosed is the 1st issue of "Violent Pleasure",not much to look at but hopefully you'll get a laugh or two out of it. I make up for lack of quality with enthusiasm. I've been working on Film & TV since leaving out of a law degree. Started up the mine mainly because no one else here is doing it,and I'm sure there are other people out there as warped as myself. At the moment I'm helping to coll "Eriksen Collisoid" over here & trying to set up a Bad Taste Festival. Well ownership seems to be a lot lighter over here than in Britain. God knows that Hungerford accident was the salt in the wound. If you haven't seen "Bad Taste" yet, I hope the review in V.L. gives you some idea how good this film is. "Tenes 2" is finally coming to our screens & it is only an RPR which basically seems everyone can go. I saw the debut version in the States on my recent "detestation Tour 88" & I liked it a lot. It has flaws but it still has appeal. There is a lot of video here,I'm sure there are titles which must be unavailable to you. I have a collection of about 400,mention some titles & I'll see what I can do.I'm watching 'New Statesman' at the moment the episode where Rick Mayall turns an anti-pornography statement into a scatty sex book Great stuff. I'm a big fan of British TV,mainly because our own off-sets are pathetic. Ever heard of a 3-part thriller called 'Out'? I think Boston Files made it. Also do they re-play the Hammer House of Horror ever? Hope to hear back from you soon,your scummy postal workers are off their senses now. Keep in touch. Art

Art: I've printed the edited highlights of your letter in the hope that you get some response from over here. Your mag is one of the funnest I've ever read... anyone interested? see the farrow page for the address.

Sign Bertlett,
Walsbury.

Dear Ian,

"Aburd",great read,but as Stefan Jaworski says,the logo is a little on the disappointing side,it's tatty. "New Vines" will no longer be, I've decided to go back to 'Veneuch' but in a much bigger & better way.EV can be looked upon as a role model for 'Veneuch'.All the best with 'aburd',as seemingly detailed also,detailed all good things. Sign.

Paul Hight,
Chairman

Dear Ian,

#4 was the best issue yet but saw Jack the Ripper on the gaggle-box. & I was disappointed The period style is wonderful as are the faces,& some of the most exciting visual effects I've seen for some time. John Lee's cartwheels & twisted 3-face violence, that opening title swirling blade. But the story adds nothing more than a sub plot. Jayli & Hyde to "Murder By Decree",that undisputed classic of Ripper movies.It has its accents & is highly watchable but sometimes the camerawork jars heavily,the dialogue falls down & our imagination is stretched beyond leaving point. Indeed Asante's early experiments in Grand Guignol bladders & dissociated work is out of the question though the actual effect & the reaction of Mr Calne & the audience are marvellous. I'm sure you've been informed of "Jack's Back" the American film which stars James Spader of "Tuff Turf","Manacorns" etc & a TV ripper you missed,don't worry about in-voyeur last is spectacular,was in an episode of "James Stone Investigates",when a mental patient claimed that he was the ripper & demonstrated & the killer of new victims,though locked up it seems he was true in both his claims This Jack was played by John Hathhouse in his usual over the top way,Hathhouse used to,of course(if you were a fan),star in "The Bill" as the deranged & overplayed "Callows".

Here "Murder By Decree/Hyde in Terror" influenced TV series was my favourite of "At Dead Head" in which Denis Lawson is paid to deliver a parcel to an address which first won't take at the latter disappears.At the end of the last episode he opens the package to find the dismembered head of a young woman. Five episodes are concluded with the revelation that the conspiracy is to cover up the fact that the killer is a member of the current royal family,who can't have sex without the unfortunate back of cutting his bedmate's head off My guess is it was either Prince Philip,Prince Edward or young William(Well he's already threatened to decapitate an teacher). Your version of the TV "The Little Black Bag" stops short of an author. I've read only 1 C & F Forster short stories & this was the only one not set amongst Wells' named Kurt or in a death trap I've written to Aida Young & she doesn't know who play -ed Jack in "Manda of the Ripper".Ray Shaggs may know I'm told !!

From last night "Jack the Ripper"was this part of a review in the independ-

dent On the subject of the Police Station Officers. "Leave you with the odd feeling that the supporting actors from 'The Sweeney' have all dressed up for a food-raising fate." It's unfortunate that the reviewers name was Thomas Kesteliff. Also in today's paper Quentin Peck speaks of the work of the cameraman Lucien Ballard in an obituary for the man,mention of his work on "The Ledger",also informing us that it was on this film that Ballard met his future wife,Marie Osborn,then divorcing Alexander Korda. They married in 1945 & divorced five years later Great to see my letter in print,always forget what I've written Yours sincerely RDA soon Paul

Paul, Thanks again!! always seem to be thanking you! alfor all the info & hi for yet another great letter From the report in tonight's "Manchester Evening News"(21/10/84)about the murder of poor Linda Donaldson, it seems the shot is about to hit the fan again it says "Her breasts had been cut off and an attempt had been made to slice off her head".....sound familiar? like the killing of Mary Jane Kelly perhaps ?? Apparently the Police have made the connection already & have asked for copies of the Jack the Ripper Calne starrer ...The true facts,which I suspect won't come out are that the poor girl was killed on Monday, the day before part 2 of the ripper film was on. Mary Kelly was killed,as you recall,at the start of this part This will be of course conveniently forgotten,& even if a killer had watched,we weren't shown any gory murders were we ??? On to brighter things... I thought the film makers had a problem with the Jayli/Hyde play,& they handled it very well.At the time(1984) Mansfield literally had his audience fainting & running for the exits,he was apparently terrifying...They(the film makers), couldn't really show his actual "Duck down & apply the makeup" trick,you & I, to name but two,would have roared with laughter & lost any conviction in the film at all.So they really had to use modern methods to try & scare us the way Mansfield scared his audience. Yes? ...I've done an update on the Ripper murders in this issue. I found a couple more as I was re-reading the stuff last time...No-yes,I'll get it right one day I haven't been informed of "Jack's Back",well not till you wrote anyway I certainly missed "Dead Head" which I remember with affection. I'd go for Mark Phillips myself,well he needs a shifty little boy doesn't he ? I look forward to RDA.Cheers

More a Mexican in 1947, this featured the first (and only) appearance of the "prestatean" monster. An age-old plot of young, newly-wed couple, whose car breaks down on their honeymoon. They're forced to spend the night in a strange old castle.

Cavallera who under his real name of Antonio Espino appeared in "Phantom of the Red House", went on to appear in "conquerors of the Moon"(46), and later "Cross Fingers"(44), this latter with Manuel "Leco" Valdés & Tío-Tío. The English-speaking(?) equivalent of the 3 would have to be Larry, Curly & Moe. Between Rahjes played the "bad" for Leuchs, had already played the part straight. "Vampire"(47), "Vampire's Coffin"(47) and went on to play the son of Rastreadas in four films in 1948. The female lead Francisca Elmondo had appeared in "Flying Saucers"(45) & "Super-Enemy"(47).

Director Julian Soler started as an actor, appearing in such fantasies as "The Dead Speak"(1933), "Fu Mba Died of Love"(45), & "Song of the Siren"(48). Carlos Cavallera who acted in 7 co-wrote the script for this, could also claim a long association with the fantasy genre, he had appeared in 1933's "The Crying Moans."

"EL CASTILLO DE LOS MONSTRUOS"(1957)
 Producer Jessa Rotemberg
 Director Julian Soler
 Script Fernando Gellera
 Carlos Cavallera
 Photography Víctor Herrera
 Music Gustavo César Carrion
 Cast: Cavallera(Antonio Espino),
 Francisca Elmondo, Carlos Cavallera,
 Cecilia Cruz, Gerson Agüero

Next Issue "Oruk" El Infierno De Frankenstein"





RADIO SPOTS

La repagante HISTIA DE LA LAGUNA SECA, FRONTEREIN el cadáver encantado EL HOMBRE LOBO y LA MOMIA pruden por primera vta en una película emocionante con EVANGELINA ELINDONDO y CLAVILLAZO pruden en el cine... "EL CASTILLO DE LOS MONSTRUOS"

★ ★

"EL CASTILLO DE LOS MONSTRUOS" con los más terribles horripolantes del mundo pruden por primera vta en esta película de FANNO... SUSPENSO... TERROR y TERNURA con EVANGELINA ELINDONDO y CLAVILLAZO pruden en el cine...

★ ★

Se es usted nervioso... Se es usted débil... en su ciudad pruden en VENIA A VEN la más horripolante historia del cine Mexicano "EL CASTILLO DE LOS MONSTRUOS" con EVANGELINA ELINDONDO y CLAVILLAZO pruden en el cine...





LOS SERIES MAS HORRIFICANTES DEL MUNDO, JUNTOS POR PRIMERA VEZ!!

★ ★

La repagante "NOCTA DE LA LADUNA SECA"

"EL MISTICELADO" ... cuento de sangre!

"FRENTISTEIN" ... el cadáver resucitado!

"EL HOMBRE LONO" ... Bestial!

"EL GORILLO" ... monstruos y delirios!

"LA MONIA" ... Una pesadilla de ultratumba!

PRODUCCIONES SHERIDAN, S. A., PRESENTA

"CLAVILLAZO" EVANGELINA ELIZONDO



CAROL BRILLADO - GUSTAVO GIL - GERMAN TROTT

Escrito y dirigido por GERMAN TROTT y CAROL BRILLADO

Dirección de JULIAN SOLER

Producción S.A.

PARANOID

Alfred said a young man goes to an old country mansion, is killed at the sudden reappearance of an ex-mother supposed to have died 20 years ago (see other brother, Sam, is supposed drugged who tries to get out, appear that his sister is a so-called "victim" in three weeks' time to be killed, inherit the family fortune, and Sam schemes to secure the lot Meanwhile loser falls in love with Toss, who is later revealed as an impostor and the whole narrative Sam's despicable plotting—which ends as his own dreadful death

I've been asked to name my favorite actors, mainly I suppose because I see no star part of them. Well I don't see of who I like better. Maybe I should say

SHOCKING
HORRIFYING!
MURDER!

PARANOID

ROOSE



JANETTE SCOTT
OLIVER REED

SHILA BERNELL, MAURICE DENHAM
ALEXANDER DRYDEN, LILLIAN BOWEN

15



I came as to earlier to see Reed was totally convincing as the psychopath. I was at least so surprised to those who had seen his creating his "Bully-boy" niche in (mainly Hammer films) the early 60's. His role in "Paranoid" is merely an extension of those he had created in such films as "The Deadend" (61), "Dead Girl" (60), "Two Faces of Dr. Jekyll" (61), "Curse of the Mummy" (61)

and here in "Board of Blood" (60) & "Furthest from the Heart" (61) (in which his menacing way, he lead to one of that tale's victims) the blindfolded sword fight (61) scene. He also carried on in the role of subterranean, "Red Lead" (60), for quite a while after "Paranoid" Well into the 60's with such as "The Scarlet Blade" (61) & "The Staggered Man" (61). The trap, also 1961, proved



that he could actually wear This led on to bigger, better parts in such as "Dere Population Growth" (2001a rare "hero"), "The Devils" (71), and even "Dr. Heckyl & Mr. Hyde" (80) (as I am my own finding this hilarious!!). All these roles prove surely that the "horror" genre owes far more to the Oliver Reed's of this world than any number of planning & posturing Jack Nicholson & Michael Caine.

Back to "Paranoïcus"

There are plenty of good moments in the film short (80 even) running time

- The organ playing "Hear My prayer", coupled with the sudden appearance of the masked Erik Perrier
- The sports car teetering on the cliff edge
- Reed threatening the pub regulars with a "fistful of dirt"
- The discovery of the real Tony's skeleton -walled up in the chapel
- Reed's final breakdown and attempt to "rescue" Tony's skeleton from the crumbling building.

Besides Oliver there are good character portraits by Maurice Denham (the family lawyer), Janette Scott (of course) and, more surprisingly, considering his usual "spotty-dog" approach to acting, by Alex Devlin. The ending of the film though, is the appearance by Sheila Burrell as mad Aunt Perrier. When first seen in 1964, I found her totally amazing. I'd only ever seen her in "all-Gods" on TV before this. "Paranoïcus" was originally released as second feature to "Kiss of the Vampire" on the 16th January 1964

"PARANOÏCUS"

1963 UK Release (dist by Rank) TV/Scope
 Produced by Anthony Warde
 Director Freddie Francis
 Script Jimmy Sangster
 Plot Arthur Grant
 Costume James Neale
 Music Elizabeth Lutyens
 Art Director Don Hargrave
 SFX Les Smith

CAST:

Eleonor Ashley	Janette Scott
Oliver Reed	Oliver Reed
Francis ..	William Broun
Tony ..	Alexander Devlin
Barry ..	Sheila Burrell
John Russell	Maurice Denham
Ruth Russell	John Bonney
Williams ..	John Stuart
Vigor ..	Gavin Tapley
RAF Type ..	Harold Lang
First woman ..	Leslie Lough
Second woman ..	Marianne Stone
Topsy ..	Judith Furse



by JANETTE SCOTT
 SHARON DALLA MURDO, ALAN MURDO, LANE MURDO
 Author: FRANK ROBERT, Producer: MICHAEL VANCE, "THEater"

Saturday Afternoon at the Movies: 3 Volumes in 1.

by Alan G. Barbour.

Following the republishing of Alan G. Barbour's Cliffhangers: A Pictorial History of the Motion Picture Serial in paperback a couple of years ago comes tomorrow's Saturday Afternoon at the Movies. However, this time dozens of old B-movies are in for a triple treat, and in paperback!

Saturday Afternoon at the Movies contains three such sought after books by Barbour. Part One is Days of Thrills and Laughter, an earlier (1978) and equally affectionate look at the old serials, again concentrating on on the period from the mid-thirties to the mid-fifties. This is ideal fare for everyone who lapped up Flash Gordon's Trip to Mars, Hook of the Wilderness, Indiana Jones, Kit Kittory et al on BBC this summer. All these and more are covered, including such wonderfully titled serials as Man From Mars, Superman, The Purple Heart Stripes, Elmer Fudd Men from Mars and Canadian Hursties vs. Atomic Invaders. Each film naturally provides a plethora of memorable stills. Perhaps the still from Barro's Fighting Legion (page 41) best encapsulates the world of the serial: Barro, in black garb and whip, faces a tin robot, whilst surrounded by Indians in a hidden cave! Wonderful stuff!

Part Two is Barbour's 1970 publication, A Thousand and One Delights, which also is to be a personal record of the "fun films" of the forties. The result is a wealth of stills, mostly from B-movies. The chapter of greatest interest to Imaginer readers is undoubtedly the self-explanatory 'And Things That Go Bump in the Night'. Finally, Part Three is Barbour's The Thrill of It All, again dating from 1970. This is the least interesting, although still enjoyable, section, covering the world of the B western. Unfortunately this genre allows less variety in the stills.

Each section follows the same format: two pages of text for each chapter followed by a wealth of fascinating stills. This fascinating book is well worth seeking out / I found my copy in one of Sheffield's bargain bookshops and at just under nine pounds for approximately two pages for each film value.

End.

PANTONE, PANTONE, PANTONE, PANTONE, PANTONE, PANTONE.Imaginer readers (ought) know that I'veImaginer #3166 & postage).

I've mentioned last issue, it was "rather sleepy issue" on the cover. With articles like "Castration in the movies/reviews of Blue & Black in Heat etc, that's an understatement. I suggest you read this with a bucket handy, to catch the sleep as it drips from the pages.
Ken Miller, Brands House, Kingshill Rd, Four Ashes, High Wycombe, Bucks.

3226 is the choice #1166)

Yes I know #11 is out now, I've yet to send for it. I like the cover & the rather cosy (rate). Gern is their God obviously, not my words, but I with them back.
S. Dunn, 3 Linestown Rd, Burniston, Scarborough, S. Yorks. YO13 4EG.

and 3166 #1166 & postage).

Wuggi (Wuggi) Partlett's one-off. (he's going back to Wuggi!!) If it's up to this standard, I can't wait John Morahan & John Ash my

feature in 2 of the best articles I've yet read on those 2 chaps.

Page Partlett, 10 Vicar St, Wednesbury, M. Midlands. WS3 3PX.

3266 #1161 30 includes postage)

Still the best, and yes I do include Shock Xpress in that statement. This issue features screaming Lord Satch, one of my heroes (see editorial).

John Dallidge, 11 Elm Grove Rd, Torshee, Dorset, Dorset. DT2 6EG.

3266 #1161 30 includes postage).

Back to the old logo, like back on the cover-welcome back! I've been Imaginer for 'Steamy sag of the UK' title.
David Flint, 19 Holly St, Offerton, Stockport. SK1 4EG.

3266 #1161 30 includes postage).

Art Timpani sent me this out of the blue (well, New Zealand) in his own words "From a corner 'Here sheep eat number haaaaa 28 to 1' 'typical you up from Art is 'Give your cock to the car door instead' Recommended

Art Timpani, 22 Heron Ave, Spots, Auckland.

FRONTS OF SLAVE #3

This is a classic A "Theme" song from a very strange film. Sung by Lon Chaney Junior, you'll never hear a finer song. After painstaking research, the words were finally brought to light by two couples working tirelessly for days on end. Namely Mr & Mrs Phillip Godfrey and Mr & Mrs Ian Casper. I think Phil & I both appreciate our wives spending the time & the sweat in getting these words verbatim. Here it is, I hope you all appreciate.

TUNE FROM "GILDED BABY"
SUNG BY LON CHANEY JR.

Florida and Ghoulia
And Bats and Bees,
Teenage assassins
And haunted houses
A ghost on the stair,
A vampire's bite,
Better beware 'ah ha ha ha,
There's a full moon tonight
Ominous spiders
Creep and crawl
And boys and ghouls
Having a ball,
There's Frankenstein, Dracula
And even the mummy,
Are sure to end up
In somebody's lair-
Take a fresh rooster
Some toadstools and weeds
And add an old owl
And the young ones she breeds,
Mix in seven legs
From an eight-legged beast
And then you're all set
For a cannibal feast-
Sit round a fire
With this cup of grue,
A fiend and a werewolf
On each side of you
This cannibal orgy
Is strange to behold,
And the saddest story ever told.

They don't write 'em like that anymore. Not content with the best these song ever, Director Jack! The Terror', 'Blood Bath', 'Fear Chamber', 'House of Evil', 'Incredible Invasion', 'Portrait in Terror' (1931) assembled several 'name' stars from the world of the weird film. Besides Chaney Jr, Carol Lombard & Ed Galt, we got Mantle ('Birmingham Brown'), Morland-star of 'Flying Serpents', 'The King of the Zombies', 'Strange Case of Dr X', 'Phantom Killer', 'Revolt of the Zombies'. Morland was one of the only black actors to ever have his name in lights. What an achievement in 1934 to have 2 films with his name in the title. 'Mantan Howes Up', 'Mantan Runs For Mayor' I think the man deserves an article.

UPDATES

Additions and corrections to articles in past issues of 'Absurd'.

"JACK THE RIPPER":

Omitted from the article were "Le Nocturne" (1974) a Belgian film that apparently starred Jack & Nosferatu. "Wolf in the Fold" (1947) "Star Trek" episode that I don't recall seeing in the UK (it was first shown on 7th of December 1967 in the USA).

During a relaxation break the crew of the Enterprise visit a planet where violence has been abolished soon after they arrive, the murders start! Spock is the prime suspect and only when the planet's high priestess is killed is the villain uncovered... Some other than the spirit of Jack the Ripper. Scorn injects everyone with a tranquillizer & the spirit is tricked into the transporter, from where its atons are scattered all over space.

I refuse to add 'Dr. Strangelove' to the list, never mind one of the characters being called 'Jack B Ripper'. There are though several films that have the 'Ripperish' feel to them, but only in the atmosphere of the film, not the actual rippings.

"East of Eden" (1949), directed by Harold Ruth, London prostitutes and being strangled by nylon stockings.

"Criminal At Large" (1933) directed by T. Hayes Hunter. Another mad stranger stalks London's prostitutes during his spells of insanity.

"The Playbirds" (1966) starring at the back! (1978) The "Chopper" II said stop that laughing! is killing centre fold models best seen in its 'hard' porn version, the 'soft' version lacks all continuity & great British exploitation went in this... Alan Lake, Mary Millington, Windsor Davies, Alan Sargo, Darren Searlitt, Kerry Lynch, Gail Fawcett, Pat Astley, Lisa Von Erck. Directed by Miffy Cook, for the last time, no more excuses! RRR

See also the letters page for one or two other updates.



BELA LUGOSI
in
'DARK EYES
OF LONDON'



BELA LUGOSI
(DRACULA)

IN
EDGAR WALLACE'S
THRILLER OF THRILLERS

**DARK EYES
OF LONDON**



BELA LUGOSI

EDGAR WALLACE'S

DARK EYES OF LONDON

with NIKKI WILLIAMS



DARK EYES OF LONDON

with NIKKI WILLIAMS
and LARRY HAYES
and LARRY HAYES



SYNOPSIS I & II

Inspector Holt of Scotland Yard is specially assigned by a leading firm of underwriters to solve a number of mysterious drowning fatalities in the River Thames. Five insured persons have been washed up at low tide during eight months and the claims of each have had to be set.

Holt regards Dr. Orloff, head of the Greenwich Insurance Company (his first suspect), suspiciously. Orloff is well known for his charitable disposition. A Winter Heavy Stuart comes to Orloff to obtain a private loan and the insurance officer, during the interview, learns that Stuart is not insured and after Stuart signs an I.O.U. and is about to leave, Orloff tells Stuart he would like him to visit a Room for the Blind in Greenwich which is run by Mr. Dearborn, a friend of his. Stuart promises to call at the Room the next day.

When Stuart arrives at Dearborn's Room he finds Dr. Orloff awaiting him. He tells Stuart that Mr. Dearborn is away on an errand of mercy and that he is anxious to show him the Medical Clinic he has presented to the Room. They ascend the stairs and as Stuart enters the Clinic, he is confronted by a huge, monstrous creature grasping a strait-jacket. The door closes and piercing screams emanate from the interior of the room. Later Stuart's body is found washed up in the lower reaches of the Thames, and Holt is summoned before the body is removed to the Mortuary where Diana, Holt's daughter, identifies the corpse.

Through scientific deduction and the research work of Police Chemists Holt knows that the man was drowned in fresh clear water and his body later dropped on to the mud, for the victim's lungs and stomach contain no traces of river water or mud.

Back at the Greenwich Insurance Offices, Holt finds Orloff in conversation with Grogan, a crook, whose speciality is forgery. Holt suspects that Grogan has been forging the signatures to the Greenwich Co.'s Policies and that Stuart's death was caused by Orloff. He doesn't know that Grogan is endeavoring to blackmail Orloff, and as a consequence that night Grogan meets the same horrible death that was the fate of Stuart.

When Orloff learns that Diana Stuart has been left almost penniless by her father's death, he obligingly offers to find her a job as a secretary to Mr. Dearborn at the Blind Men's Room. Although Holt knows that she is in danger, he allows her to accept the work, as it will allow him to investigate the case more easily.

Mr. Dearborn is a quiet, elderly man whose life is wrapped up in the care of his blind men, and very soon Diana settles down to her work at the Room.

Holt is informed that Orloff is holding a £20,000 Policy in Stuart's name, this, with his other information, completes his case against Orloff. They go to arrest him at his office, but find that he has disappeared. Immediately a hunt and cry is started for his capture.

Diana reads newspaper reports to Dearborn, and the latter is horrified to



learn that Dr. Griloff, his benefactor is a cold-blooded killer.

It is after Diana finds a cuff-link belonging to her father that events take a particularly sinister turn and lead to the death of three people in gruesome circumstances, and the horrible secrets that are covered by the benevolent atmosphere of Beaumont House for the blind are at last brought to light.

CAST & CREDITS

Produce: John F. Argyll. Director: Walter Summers. Script: Patrick Kavanagh. Arthur Boness. Richard Poole. Brian Laxley. Ed. E. C. Richards. Music: Gay Jones. Orig. Novel: Edgar Wallace. RAN GB 76a. 'B' cert. made at Merton Studios by Argyle. Release: Monogram in USA, Pathe in Britain. US Title: "The Human Monster".

Dr. Griloff/Deasborn.....BELA LUGOSI
Inspector Holt.....HUGH WILLIAMS
Diana Stuart.....GRETA O'NEIL
Lieut. O'Reilly.....EDMON AYLIN
Jakes.....WILFRED WALTER
Griggs.....ALEXANDER FIELD
Quack Lee.....ARTHUR E. OWEN
Secretary.....JULIE BIRDO
Harry Stuart.....GERALD FRING
Mabel.....DORIAN HERRICK
Policewoman.....JANE KELLY
The Brink.....CHARLES PENNOCK



The GREATEST
HORRIFIC PROGRAM EVER

BELA LUGOSI
HUGH WILLIAMS
GET A GUY!
Columbia Pictures

DARK EYES
OF
LONDON
Columbia Pictures



WINDOW DISPLAYS

of angle for window displays that you can get even to good advantage in proportion to cost that is without shadow in the shade. Every shop displaying that will make people stop to look in her windows, and this also means that he will you need.

Windows With the fall should be a card describing the action of the film. The idea is that these little distributed throughout the town, contribute to some of the correct solution of the mystery. If you also are advertising in your local newspapers. The newspaper that is a lot of the shops that are displaying the pictures. And then, of course, of course, of course, of course. Every dealer who goes to see pictures.

So, you can get plenty of windows on the material in the film.

Four strangled
from the Egyptian
part of scene is of
course. Bela Lugosi
and almost everyone
remember. Or else
do don't forget to
see everyone who was
the star of Dark
with that picture in
your living room.

BELA LUGOSI
in
"Dark Eyes of
London"



Bela Lugosi's thriller of London full of suspense

The thrilling story of the terrible Dr. Orlov and his beautiful assistant

Scotland Yard goes "all out" to solve in London's most elusive murderer

IF YOU THINK YOU'RE SAFE
ON CAMPUS-YOU'RE
DEAD WRONG!

THE SUM
OF THE PARTS =
THE WHOLE BODY!

PIECES

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